



# **COMMUNISM, HYPNOTISM AND THE BEATLES**

**by David A. Noebel**

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By

Rev. David A. Noebel

AN ANALYSIS OF THE  
COMMUNIST USE OF MUSIC  
— THE COMMUNIST MASTER MUSIC PLAN —

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## **Preface**

Two things need to be stated in this introduction. A word of appreciation is in order for those who faithfully shared in this project: Mrs. David Kothmann, Mrs. Irene Johnson, Mr. Dean Riggins and Mr. Lee Adamson. Dr. R. P. Oliver gave valuable suggestions and, of course, Dr. Billy James Hargis has made this thesis a reality through his encouragement, promotion and production.

A word regarding the footnotes which appear in the back of the paper is also necessary. The student willing to explore with honest inquiry, instead of Pavlovian salivation, will find more information in the notes than in the body of the thesis. A reading of the footnotes, therefore, is strongly recommended, not only for verification purposes, but also for vital additional information.



# Communism, Hypnotism and the Beatles

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The communists, according to Dr. Leon Freedom, have thought up nothing in brainwashing, or in any other phase of psychiatry. "All that they have done is to take what free science has developed and use it in a manner that would ordinarily be considered mad . . . there isn't anything original about what they are doing, only in the way they are doing it. Their single innovation has been to use what they copy in a diabolical order. Their objective is solely to *make minds sick*, not healthy, to create frustrations. . ."<sup>1</sup>

Dr. Freedom mentions that "the methods devised by the Free World to combat illness are used by the communists to create it."<sup>2</sup> Edward Hunter, one of America's outstanding authorities in the field of brainwashing, summarized the communist operation of mind-tampering with "the most diabolical intrigues of the past never descended to such dark, unstirred depths. There is something repulsive and against nature in it. This is not easy for the normal mind to grasp."<sup>3</sup> Little wonder the United States' first ambassador to the Soviet Union remarked, "The great tragedy of the West is that its leaders—and they are all good, Christian patriotic men—simply are incapable of grasping or understanding the nature of the enemy bent upon their destruction."<sup>4</sup>

It is no secret that the communists have determined in their innermost councils to destroy the United States of America.<sup>5</sup> The methods to obtain our destruction have varied from time to time but the goal has never changed. One of the methods concocted to bring about the demise of the United States is a weapon known as menticide: a lethal psychological process that produces a literal suicide of the mind! A well-known professor stated that "the Communist Conspiracy. . . conducts scientifically planned attacks on the human mind on many levels with techniques adapted to the circumstances."<sup>6</sup> It is true that methods vary in this field of menticide, but the object is the same—to create a sick mind!

The communists, through their scientists, educators and entertainers, have contrived an elaborate, calculating and scientific technique directed at rendering a generation of American youth useless through nerve-jamming, mental deterioration and retardation.<sup>7</sup> The plan involves conditioned reflexes, hypnotism,<sup>8</sup> and certain kinds of music. The results, destined to destroy our nation, are precise and exacting. Little wonder the Kremlin maintains it will not raise the Red flag over America—the Americans will raise it themselves. If the following scientific program destined to make our children mentally sick is not exposed, mentally degenerated Americans will indeed raise the communist flag over their own nation!

That certain kinds of music are very destructive is not new. As early as 2500 years before Christ, observations of the effects of music on the composite of mind, body and emotion were written on papyri by the Egyptians. Pythagoras established that music was an exact science which exercised a profound effect on the senses and emotions. Plato understood the destructive qualities of certain kinds of music. In *The Republic* he states that

"the introduction of a new kind of music must be shunned as imperiling the whole State; since styles of music are never disturbed without affecting the most important political institutions."<sup>9</sup> Emil Neuman, in his *History of Music*, summarizes the opinions of Plato: "He insisted it was the paramount duty of the Legislature to suppress all music of an effeminate and lascivious character, and to encourage only that which was pure and dignified; that bold and stirring melodies were for men, gentle and soothing ones for women."

Aristotle likewise understood the destructiveness of certain kinds of music. He states that "emotions of any kind are produced by melody and rhythm," and the "music has the power to form character," the manner of its arrangement being so important, that "the various modes may be distinguished by their effects on character . . . one, for example, working in the direction of melancholy, another of effeminacy; one encouraging abandonment, another self-control, another enthusiasm; and so on through the series."<sup>10</sup>

But it took the communist scientists and psycho-politicians to devise a means of combining the use of hypnotism and music to nerve-jam the children of a nation without our leaders, teachers or parents being aware of its implications.<sup>11</sup>

The laboratory work was accomplished by a number of Russian scientists, but the important ones were Ivan P. Pavlov,<sup>12</sup> A. R. Luria,<sup>13</sup> and K. I. Platonov.<sup>14</sup>

Pavlov, experimenting with animals and human beings, made the expression "conditioned reflex" a near household word. He found that three areas of the human body could be conditioned, viz., muscles, glands and skin area. His famous experiment with dogs is well known. Edward Hunter, in his excellent book *Brainwashing*, summarizes the experiment: "The central theme (of the film *The Nervous System*) was indicated by a scene showing a dog in harness, standing on what looked like an operating table, in a room full of mechanical gadgets and curious meters. What immediately attracted attention was the glass container inserted into the side of the dog's lower jaw. This was supposed to have been painless; it did not seem to annoy the dog. Unsmiling doctors busied themselves with the experiment. One held the bulbous end of a rubber tube. By squeezing it, air pressure moved a circular tray bringing a bowl of food within reach of the harnessed canine. As soon as this happened, a light flashed. The dog hungrily eyed the approaching food, and its saliva began to drip into the test tube attached to its jaw. Each drop was counted and carefully tabulated on a graph.

"The dog," continues Hunter, "at first paid no attention to the light. Sometimes the rotary table brought an empty bowl to the dog's mouth, but whenever that happened, the light did not go on and no saliva flowed. A routine was established. When the light flashed, food appeared and saliva appeared. When an empty bowl approached, the light did not go on and there was no saliva.

"After a while, the dog hardly glanced at the bowl. It had identified the light with the food. The light was sufficient sign; it had 'learned.'<sup>15</sup>

The crucial point in the experiment was now reached. A white-gowned doctor pressed a push button, the light flashed, but this time the round table did not bring the dog any food. Its saliva dripped just the same. The light had replaced the food in the mind of the dog, the way a slogan or label can replace a thought in a man's mind. The caption merely read 'Reflex caused by flashing light.'"<sup>16</sup>

Pavlov experimented with animals in other areas as well, e.g., in an area known as artificial neurosis. Here the scientist took healthy animals and using two conditioned reflexes, the excitatory reflex and the inhibitory reflex, caused these healthy animals to break down mentally with cases of artificial neurosis. As we shall see, this is exactly what the Beatles, in particular, and rock and roll, in general, are doing to our teenagers.

In the years 1924-1929, A. R. Luria conducted extensive experiments with children<sup>17</sup> in the area of hypnotism and rhythm.<sup>18</sup> His book, published in 1932, was entitled *The Nature of Human Conflict*. It was subtitled "An Objective Study of Disorganization and Control of Human Behavior." This communist explains in great detail the nerve-jamming<sup>19</sup> of children and how younger children can be retarded mentally and even animalized by: (1) Putting children under severe nervous tension (there are many diagrams and charts to explain this in his book); (2) Creating artificial degrees of neurosis;<sup>20</sup> (3) Interfering with the normal maturation of the nervous system of the cortical portion of the brain (the cortical portion is the reasoning part while the subcortical is the impulsive uncontrolled section with animal instincts); (4) Destroying the normal inhibitory mechanism of the cerebral cortex; and (5) Hypnotic induction inducing sleep.<sup>21</sup> Part three, chapter ten, contains Luria's experiments with rhythmic reactions.<sup>22</sup>

The final scientist to be mentioned in this brief introduction is K. I. Platonov, who penned a work entitled: *The Word as a Physiological and Therapeutic Factor*.<sup>23</sup> It was published in English in 1959 by the Foreign Languages Publishing House in Moscow. Platonov, too, describes the field of hypnosis<sup>24</sup> and reveals three stages of hypnosis—the first stage being a waking state that prepares the subject to receive hypnotic suggestion. Platonov states that "the first stage of hypnosis is characterized by a progressive decrease in the tone of the cerebral cortex."

The subcortical, according to Pavlov, is not the executive organism, but a receptor organism. In fact, the subcortical can receive suggestions and impulses, arousing emotion and even bodily actions, without the master of the house (the executive organism) realizing that his body-temple has been invaded. This, as we shall see, is exactly what the communists have capitalized on, and, at present, they are using this knowledge of the various stages of hypnotism and music<sup>25</sup> to invade the privacy of the minds of our children<sup>26</sup> to render them mentally incompetent and neurotic.<sup>27</sup>

Following the laboratory experiments, the communists contacted educators and procured entertainers to convert this devilish scheme into a program scientifically designed to destroy American youth—mentally and emotionally! The intermediary between the scientists, educators and entertainers was a man by the name of Norman Corwin. This psycho-political<sup>28</sup> plot was hatched in the United States of America in the year 1946.

"In July of 1946 a 'cultural' congress was held in Moscow. Norman Corwin, writer and radio commentator, was the 'honored guest.' He presented the Moscow International Convention with two recordings from the American-Soviet Music Society. Following this convention in Moscow, renewed activity in the recording field for communist causes and objectives became apparent. A few of the fronts which resulted are as follows . . . Young People's Records. . . People's Songs<sup>29</sup>. . ."<sup>30</sup>

The personnel involved in the make up of these communist recording companies include such well-known personalities as Peter Seeger,<sup>31</sup> Earl Robinson,<sup>32</sup> Woody Guthrie,<sup>33</sup> and Tom Glazer.<sup>34</sup>

Established as a subsidiary to Young People's Records, an organization cited nine times as subversive by various agencies of our government,<sup>35</sup> was a company known as the Children's Record Guild.<sup>36</sup> These Children's Record Guild records were likewise scientifically calculated to nerve-jam the minds of our children.

Consistently enough, the members of the Pavlovian Society<sup>37</sup> here in the United States along with the educators on the editorial board of Young People's Records<sup>38</sup> and the entertainers, artists, writers and promoters<sup>39</sup> of these communist recordings, geared to nerve-jam the listening child, all belong to many of the same communist fronts.<sup>40</sup>

The communists have not entered into the children's recording field for any humanitarian purpose.<sup>41</sup> Just the opposite is the truth. As one documentary put it: "The Communist Party does not overlook the indoctrination of children.<sup>42</sup> The communist book stores recently have been handing out folders advertising Young People's Records. One of these folders, distributed by the Communist Party Progressive Book Shop,<sup>43</sup> located at 1806 West Seventh Street, in Los Angeles, is entitled 'Help Your Child Discover the Fascinating World of Music' —. The records, announce the folder, are on 'permadisc' and sell for only \$1.49 plus tax. The folder declares that 'Critics and Teachers Hail Young People's Records.'"<sup>44</sup>

On the jacket of these records the names of Young People's Records (YPR) and Children's Record Guild are stamped indicating the "togetherness" experienced by these two companies. The address given for both is 100 Sixth Ave., New York 13, N. Y. In Canada the address is 1184 Castlefield Ave., Toronto. Also printed on some of the jackets is the comment: "Approved by boards of education and in daily use in thousands of schools in all 50 states and Canada."

One of the records disced by this communist recording company, the Children's Record Guild Co., is entitled *The Little Puppet*. It is played to children in the home and in the early grades for music appreciation or creative rhythm activity. "It contains," according to Dr. William J. Bryan, Jr., "a certain power of suggestion and musical arrangements designed to be frustrating and hypnotic."<sup>45</sup> It also contains such things in the background as a ticking clock, a metronome and properly placed wind sounds — all elements used in the process of hypnotism.<sup>46</sup>

Children's Record Guild records have been analysed by experts in the fields of medicine and hypnosis. The conclusions reached are the same as those envisioned by the communists who perpetrated the records — both in the laboratory and on the market.



Dr. Granville F. Knight unambiguously stated: "There is no question in my mind about the hypnotic effects of the so-called 'sleepy songs' which are found on some of the records. Hypnotic induction by means of these records could easily place young children in a most receptive mood for suggestions of various sorts. These might include suggestions about world citizenship, against patriotism and nationalism or anything which the teacher felt should be inculcated in the minds of young children."<sup>47</sup>

When one takes into consideration the fact that the United Nations has endorsed both Young People's Records and Children's Record Guild,<sup>48</sup> the conclusions reached by Dr. Knight are not too radical.

Canada's leading authority in the field of hypnotism, Dr. J. A. Boucher, commented as follows regarding these communist records: "I have played these at length and found they are certainly something to give plenty of thought and consideration to. I would certainly agree. . . that they are in the hypnosis category."<sup>49</sup>

Dr. William J. Bryan, Jr., one of America's leading authorities in the field of hypnosis, has accomplished a great service for the nation in analyzing and exposing these records. Dr. Bryan graduated from Duke University with his A. B. Degree in 1947. He received his B. S. Degree in 1949 and his Doctorate in Medicine from the University of Illinois in 1952. During the Korean War he was director of medical survival training for the U. S. Air Force. Following his honorable discharge from the Air Force, he was a member of his local county and state medical societies and the A. M. A. while doing general practice. He was elevated to the American Academy of General Practice, was state chairman of the U. S. Committee of the World Medical Association and operated a flying medical service.

In 1955 Dr. Bryan organized the American Institute of Hypnosis to spur interest in training physicians and dentists in the use of this new medical and dental diagnostic and therapeutic tool. He has been a guest lecturer at St. Ann's Psychiatric Hospital Faculty of Medicine, University of Paris (Sorbonne), France, is an honorary member of the British Society of Medical Hypnosis, and is past president, founder, fellow and executive director of the American Institute of Hypnosis.

Dr. Bryan also edits the *American Institute of Hypnosis Journal*, a professional medical and dental publication devoted exclusively to the use of hypnosis in the respective professions.

The only M.D. in the United States specializing full time in the practice of hypnosis in medicine, since the approval of hypnosis by the A.M.A. in 1958, Dr. Bryan has taught thousands of physicians and dentists all over the world the use of hypnosis in medicine, under the sponsorship of the American Institute of Hypnosis. He has written numerous articles on the use of hypnosis for various medical journals, and two books, which are the first of their kind in the field: *Legal Aspects of Hypnosis* and *Religious Aspects of Hypnosis*.

In the presence of a stenographer who recorded his authoritative testimony regarding these records, the following is his professional analysis of "The Little Puppet."

"In the first place, the thing that strikes me immediately is that the

tempo is the same as the pulse rate,<sup>50</sup> approximately 82 beats per minute.<sup>51</sup> Hans Sutermeister, I believe I'm correct, in the British Medical Journal of Hypnotism, commented on a research program of this very thing. When sound stimuli are presented at the same rate as the average pulse rate, they tend to make the suggestion given at the same time—they seem to greatly increase the force with which the suggestions are given at that particular time.”<sup>52</sup>

Dr. Bryan continues, “I’m sure I could use this record ‘The Little Puppet’ very definitely as an induction record for children, and I would be happy to take ten children,<sup>53</sup> and with a few words . . . play that record for them, and show you that you can induce everyone of them into a state of hypnosis.<sup>54</sup> The children are being hypnotized without their knowledge and that’s the real insidious part about these records.”

In “The Little Puppet” record, the musician sings “lower, still lower.” Dr. Bryan comments. . . “this is just like ‘down deeper and deeper;’ it’s obvious induction, a deepening technique. Everyone of these things, and the exact fact that the person, as soon as he says ‘drop them’ and ‘boo’ and you then get the reaction of the drum following as though the thing is well on its way to completion. This is strictly an induction record, it’s the only thing you can say about it, an absolute hypnotic induction.”

Even a non-expert can grasp the word content of the record although Dr. Bryan warns that “the devices used in these records are so subtle that they very well may pass inspection by a well-meaning committee of physicians untrained in hypnosis, brainwashing and other such fields.”<sup>55</sup> As long as the string puller pulls the strings, the puppet does fine, but unless the string puller is there the puppet can do nothing by himself. As Dr. Bryan puts it, “when you loosen up the strings and fall down—it’s obvious to me, obviously placing the idea in the subconscious of the child that unless the string puller is there he can’t do anything by himself without the specific directions of the communist boss, or whoever it happens to be. . . and it really takes the entire control away from the child, and then after he gets through three or four of these deepening techniques he says, ‘I can make you jump much higher than that’ and then he goes on to prove it.”

Dr. William J. Bryan, Jr., then remarks that according to Dr. Van Soulstead, speaking at the 4th International Psychiatric Congress, Barcelona, one of the “tremendous increases in mental illnesses in this country today, is by virtue of the fact that. . . there is a tremendous increase in the ‘accidental’ hypnosis that is going on.”<sup>56</sup>

Other records produced by the Children’s Record Guild include sleepy time records for children.<sup>57</sup> The child is supposed to be put to sleep by the record, but in reality is placed into a “state of hypnotic sleep.” Dr. Bryan remarks: “Now when a suggestion is placed in your mind under such circumstances, you accept it, and you accept it with such a force that this can become a compulsion with you,<sup>58</sup> and that’s one of the reasons why we see so many compulsions, so much compulsive behavior, and this is the cause of a lot of juvenile delinquency. . . the symptoms can be as varied as life itself. But the underlying cause is the same, mainly the accidental

hypnosis that is resulted in the acceptance of the subconscious suggestion which the patient is acting out."<sup>59</sup>

In his analysis of a Young People's Record production entitled "Tom's Hiccups," Dr. Bryan comments: "Well, you've got a number of things here, in the first place, every bit of this has appeared both in the American and Russian psychiatric literature. First, you have symptom substitution. I think every psychiatrist is familiar with this. In other words, we can remove any symptom and another takes its place and you are placing in the child's mind the idea that this is exactly what's going to happen to him. As he has symptoms of things happening to him in the future, for instance, if he gets asthma or something, you remove asthma and he'll get migraine. If you remove the migraine, he'll get something else. In other words, it's placing difficulty in the way of treatment in any type of illness in the future. Whenever the child becomes ill, he will immediately have a sense of substitution occur so that he does become ill again. It's very insidious! The second thing here is that you have (the hiccups) right at the end to show that he never really gets over any of it; that he always is going to go around and around and around. The third thing he has told you is that the only real way to get rid of this is to forget it, in other words, to repress whatever started this to begin with which, of course, is another way of saying that you should forget it; then you're not able to remember the cause of your illness, and if you're unable to remember the cause, the illness goes on and on by itself as if you were unable to bring out the cause from the subconscious mind. The fourth thing bad about this is that it ties in all these things that actually produce the disease in people with songs which we all know,<sup>60</sup> so that every time the child hears these familiar tunes, he will be tempted to fall into one of these categories of illness, each one of these representing to the child the child's illness, but as he grows up and becomes an adult, then he will take on adult illnesses in the same fashion. What is now a harmless snore or yawn will turn into insomnia. What is only sneezing as a child will turn into hay fever or asthma as an adult. And what is merely a shaky voice as a child will turn into a chronic stutterer later on who is unable to get along, etc. And the hiccups may lead to alcoholism."<sup>61</sup>

Concluding his analysis of these communist records, Dr. Bryan states that these records are "breeding a tremendous race of people who are going to be mentally ill—it's terrible, really horrible, the scope of this thing is fantastic — this is for the age group 2 to 5."<sup>62</sup> This is terrible, I've never seen anything so bad as this; scares you to death. You can see why when Khrushchev says, 'We're going to bury you, that we won't need to go to war, that we're going to have you in seven or eight years,' well, obviously, when these school pupils grow up, we won't be able to defend America. When you control the minds of the people that push the button on the A-bomb, what good is the bomb? Nothing. Well, it's very well known that illness has always been a great incapacitator, accounting for a greater percentage of any Army in any war than all the bombs and everything in the history of wars. And it's obvious that they're approaching it from this standpoint. And, if that's true, then why not make everybody sick<sup>63</sup> and unable to defend themselves? And the easiest way to cause it insidiously is through mental illness programs."<sup>64</sup>



In his book, *The Impact of Science on Society*, Lord Bertrand Russell<sup>65</sup> says, "The social psychologist of the future will have a number of classes of school children on whom they will try different methods of producing an unshakable conviction that snow is black. Various results will soon be arrived at. First, that the influence of home is obstructive. Second, that not much can be done unless indoctrination begins before the age of ten. Third, that verses set to music and repeatedly intoned are very effective."<sup>66</sup> In apparent expectation he says, "It is to be expected that advances in physiology and psychology will give governments much more control over individual mentality than they now have even in totalitarian countries."<sup>67</sup>

Verses set to music and repeatedly intoned are very effective. Lord Bertrand fully understands the impact of such records, and when one bears in mind the statement by Lecron and Bordeauz, "One interesting modern development (1947) in the induction of hypnosis is the use of the phonograph record,"<sup>68</sup> the communist plan to destroy us from within through menticide becomes evident.

But the communists' ingenuity in placing these records in hundreds of thousands of American homes and in thousands of schools in all 50 states and Canada is frightening. Since the American family and the American teacher would not knowingly purchase communist recordings designed to produce mentally sick children, the communists stepped back into the woodwork and allowed well-intentioned people to do their subversive work for them. Their effectiveness is staggering. Their influence is terrifying and a picture to behold.

The Book-of-the-Month Club has given its recommendation to these communist recordings put out by the Children's Record Guild.<sup>69</sup> How this organization was swindled into such an endorsement should make quite a story. Perhaps someday it will be told.

The *San Francisco Chronicle* states the following concerning Young People's Records: "These are highly superior productions, done with great intelligence, skill and simplicity, and infinitely finer than the drivel commonly purveyed on disks for children."<sup>70</sup>

The *New York Times*, "printing all news fit to print," has given its endorsement to these communist recordings. On the jacket of some of Young People's Records is carried the *New York Times* recommendation, stating these communist records to be "Best in Children's records." On other records the following glowing endorsement is carried: "No company has surpassed the consistently high standards that Young People's Records has maintained for its product."<sup>71</sup>

*Music Teachers' Quarterly* goes so far as to state: "Deserves all praise and cooperation from every music teacher, every musician and every parent. . . Far-reaching educational value. . . One of the most wholesome developments in the history of recordings."<sup>72</sup>

*This Week Magazine* states "Young People's Records do an inspired job. Recommended are all their releases."<sup>73</sup>

*Good Housekeeping* and *Parents Magazine* have also guaranteed and endorsed both Young People's Records and Children's Record Guild records.

Both endorsements are carried on the jackets of the records for all to see. As Dr. William J. Bryan, Jr., remarked: "And here it is, recommended by *Parents Magazine* and guaranteed by *Good Housekeeping*, how in the devil can they do this?" Dr. Bryan concludes with "*Parents Magazine*, boy, they certainly are all duped, aren't they?"<sup>74</sup>

Harriet Johnson's Bank Street Schools<sup>75</sup> play these records to their children. Commenting on the effects of this music on these children,<sup>76</sup> one publication stated: "These children are reacting to a train song. A look at their faces shows that they are not pretending to be trains—they are trains! The right kind of musical material—in this case a train song with strong rhythmic accent<sup>77</sup> and simple, image-provoking words<sup>78</sup>—communicates<sup>79</sup> itself<sup>80</sup> right to their muscles."<sup>81</sup> When one recalls that conditioning affects three areas of the human body—muscles, glands and skin area—the conclusions to be drawn from this admission are rather evident.<sup>82</sup>

*Grade Teacher*, a magazine for grade school teachers, has recommended these communist recordings put out under the Young People's Records label.<sup>83</sup>

A catalog for teachers entitled "Phonograph Records and Filmstrips for Classroom and Library" carries the listings for these communist records. The teacher, however, could be easily deceived right from the start. In the foreword of this catalog one is told: "Most of the listings are the products of RCA Victor, Columbia, Encyclopedia Britannica Films and other leading companies."<sup>84</sup> Some of the records included in the word "most" are Young People's Records and Children's Record Guild records. These communist recordings are not marked in the catalog, but easily identified. RCA Victor and Columbia records sell for \$7.50; \$5.95 and \$4.98. The communist records, subsidized by Moscow, sell for \$1.24. Under one label we are even told that "Pete Seeger sings sixteen songs for singing and rhythmic participation,"<sup>85</sup> and since the price for this record is listed at \$5.95 it wouldn't surprise us to find this record under the RCA Victor or Columbia label.

An elementary school catalog published by Lyons, "the name that merits your confidence," openly endorses both Children's Record Guild records and Young People's Records.<sup>86</sup> Under the caption, Children's Record Guild, the catalog states: "This listing has been carefully prepared to be used as a tool by the teacher, supervisor or librarian who is looking for the finest on Records as Educational aids."<sup>87</sup> One of the records recommended is entitled "Little Puppet." Concerning this record, the catalog states, "Child imagines he's a puppet, imitates puppet gestures to rhythmic music of the French folk song 'La Petite Marionette.' Delightful lyrics suggest what he's to do."<sup>88</sup> Since these communist records were designed to nerve-jam children, create frustration and induce hypnotism leading to mental sickness and even physical illness, it seems a bit strange to have elementary school catalogs endorsing such records. And, since these communist record companies have been declared subversive in at least nine different investigations by the United States government and State committees on Un-American activities, there seems little excuse for these catalog companies to be ignorant of the facts. Whatever the excuse, the time to clean out these destructive little disks of mental illness is NOW! Our children are our sacred trust. Our Lord Jesus

Christ said, "But whoso shall offend one of these little ones which believe in me, it were better for him that a millstone were hanged about his neck, and that he were drowned in the depth of the sea."<sup>89</sup> The minds of our little ones are being tampered with by the most cunning, diabolical conspiracy in the annals of human history.<sup>90</sup> Our immediate action, tempered with knowledge, wisdom and love, is of the utmost necessity.

But our younger children are not the only ones being tampered with by the communists. Our teenager<sup>91</sup> is also being exploited. Exploited for at least three reasons: (a) his own demoralization;<sup>92</sup> (b) to create in him mental illness through artificial neurosis and (c) to prepare him for riot<sup>93</sup> and ultimately revolution in order to destroy our American form of government and the basic Christian principles governing our way of life.

Four young men, noted for their tonsils and tonsure, are helping to bring about the above. When the Beatles conducted their "concert" in Vancouver, British Columbia, 100 persons were stomped, gouged, elbowed and otherwise assaulted during a 29-minute performance.

Nearly 1,000 were injured in Melbourne, Australia; in Beirut, Lebanon, fire hoses were needed to disperse hysterical fans.<sup>94</sup> In the grip of Beatle fever, we are told the teenagers weep, wail and experience ecstasy-ridden hysteria that has to be seen to be believed.<sup>95</sup> Also, we are told teenagers "bite their lips until they bleed and they even get over-excited and take off their clothes."<sup>96</sup> To understand what rock and roll<sup>97</sup> in general and the Beatles in particular are doing to our teenagers, it is necessary to return to Pavlov's laboratory. The Beatles' ability to make teenagers take off their clothes and riot is laboratory tested and approved.<sup>98</sup> It is scientifically labeled mass hypnosis<sup>99</sup> and artificial neurosis.<sup>100</sup>

Ivan P. Pavlov, the eminent Russian physiologist, was invited to Moscow as the personal house guest of Nikolai Lenin, the father of the Bolshevik revolution. Pavlov expressed confidence that his findings on conditioned reflexes and inhibitions would be a blessing to mankind someday in its struggle against human ailments. Lenin had other plans. Remaining in Lenin's home for three months, Pavlov penned a 400-page manuscript for the communist dictator regarding his findings. Upon reading the manuscript, Lenin exclaimed to Pavlov, you have "saved the Revolution."<sup>101</sup>

"What Lenin," commented Edward Hunter, "did not tell Pavlov was that he had come to realize how impossible it was that he would ever obtain the people's willing co-operation in changing human nature and creating the 'new Soviet man.' He saw in Pavlov's discoveries a technique that could force it upon them."<sup>102</sup>

Mr. Hunter observes the important fact that "Pavlov's manuscript, which became the working basis for the whole communist expansion-control system, has never left the Kremlin."<sup>103</sup>

Pavlov, in his experiments on dogs, developed a variety of ways of creating neurotic animals.<sup>104</sup> By taking otherwise healthy animals, within a short period of time and with two conditioned reflexes, Pavlov was able to produce an artificially neurotic animal.<sup>105 106</sup>

The experiment, although simple to relate, involves unlimited possibi-

ties. It contains, in fact, a scheme potent enough to destroy a generation of American youth through the use of certain kinds of destructive music, mixed with mass hypnosis.<sup>107</sup>

Pavlov conditioned his dog to secrete saliva while a metronome beat 120 beats per minute. To accomplish this, the scientists did much the same things they did with our earlier reference to the flashing light. Each day while placing food before the animal, they beat the metronome at 120 beats per minute. One day they merely sounded the metronome and upon hearing the 120 beats per minute the dog began to secrete saliva. The beat of the metronome had taken the place of the food in the mind of the dog. This conditioned reflex implanted in the animal was termed the excitatory reflex.<sup>108</sup>

Taking the same animal, Pavlov then implanted in the canine another reflex labeled the inhibitory reflex.<sup>109</sup> Here he conditioned the animal to never secrete saliva when the metronome tolled 60 beats per minute. This inhibitory reflex became so powerful<sup>110</sup> in the animal that, should the metronome continue to beat at 60 per minute, the dog would actually starve to death while wallowing in food.

With his animal conditioned with an excitatory reflex and an inhibitory reflex, Pavlov placed both metronomes before the animal and beat them at the same time—one beating 120 beats per minute compelling the dog to secrete saliva; the other beating 60 per minute prohibiting the dog from secreting saliva. The nervous system of the animal, visibly shaken, weakens; but to complete the job, the two metronomes are switched—the one beating 60 beats per minute begins to beat 120 and the one beating 120 begins to beat 60. The animal at this point breaks down completely with a case of artificial neurosis.<sup>111</sup>

This experiment is the archetype of our young teenagers who are being induced into artificial neurosis.<sup>112</sup> Attending a Beatle "concert," these young people already possess a built-in inhibitory reflex.<sup>113</sup> This has been placed within them by their parents and society. This reflex includes such things as decent behavior; prohibiting the coed from taking off her dress in public; tearing up the auditorium and wreaking destruction.<sup>114</sup>

However, within 29 minutes the Beatles have these young people doing these very things. The destructive music of the Beatles<sup>115</sup> merely reinforces the excitatory reflex of the youth to the point where it crosses the built-in inhibitory reflex.<sup>116</sup> This in turn weakens the nervous system to a state where the youth actually suffers a case of artificial neurosis.<sup>117</sup> And the frightening, even fatal, aspect of this mental breakdown process is the fact that these teenagers, in this excitatory, hypnotic state,<sup>118</sup> can be told to do anything<sup>119</sup> — and they will.<sup>120</sup>

Dr. William Sargant<sup>121</sup> states: "Once a state of hysteria has been induced in men or dogs by mounting stresses<sup>122</sup> which the brain can no longer tolerate, protective inhibition is likely to supervene. *This will disturb the individual's ordinary conditioned behavior patterns.*"<sup>123</sup>

Sargant further states: "Normally, it seems, the human nervous system, like the dog's, is in a state of dynamic equilibrium between excitation and inhibition.<sup>124</sup> But if subjected to excessive stimulation, it can pass into the

same state of excessive excitation or excessive inhibition which Pavlov described in dogs. *The brain then becomes incapable, for the time being, of its usual intelligent functioning.*"<sup>125</sup>

Leonard Gilman<sup>126</sup> likewise mentions that Schonaur "makes clear that an increasing volume of sound in modern life—without adequate control of its character—is one of the causes of growing emotional instability in contemporary society."<sup>127</sup> Taken from their own book, the Beatles clearly state that they understand their kind of music<sup>128</sup>—a music capable of causing emotional instability, disorganized behavior, riot and, eventually, revolution.

And, since our teenagers under Beatlemania will actually riot, it is imperative to understand the basic underlying philosophy of the Beatles. Are they susceptible to the enemies of our Republic? Are they religiously capable of wreaking havoc<sup>129</sup> for "social" reasons?

*The Saturday Evening Post*<sup>130</sup> furnishes some of the answers to these questions. "To British intellectuals the Beatles are carrying the banner of the British beat generation, and their success represents a breakthrough for the *social rebellion* the Beatles represent."<sup>131</sup> Continuing, the *Post* writer states: "It's incredible, absolutely incredible," says Derek Taylor, the Beatles' press officer. 'Here are these four boys from Liverpool. They're rude, they're profane, they're vulgar, and they've taken over the world. It's as if they'd founded a new religion. They're completely anti-Christ. I mean, I'm anti-Christ as well, but they're so anti-Christ they shock me, which isn't an easy thing.'"<sup>132</sup>

In his radio broadcast for September 25, 1964, Dr. Billy James Hargis, reporting from London, England, mentioned in passing that "the beatnik crowd, represented by the Beatles, is the communist crowd." The truth of the matter is that many of the beatniks on our college campuses are communists firmly entrenched in atheistic literature and moral degeneration working for "social revolution."

The Beatles were sponsored in Milwaukee, Wisconsin, by a Mr. Nicholas Topping.<sup>133</sup> Nick described his operations (he runs the Topping & Co. International House on 2nd Street) as "making life interesting." In addition to selling international items, he also, in his limited quarters, runs a travel agency, handles the paintings of artist friends and sells pacifist literature. Nick also admits he is active in "freedom marches" in Milwaukee.

A personal friend of this writer went to the International House, run by Topping, and found not only pacifist literature, but communist literature as well. "Folk Song" books by Peter Seeger and Paul Robeson were for sale. Mr. Seeger was involved in the communist music companies set up in this country in 1946.

In 1960, Nick and his friend Prof. Sidney Peck assisted M. Michael Essin with his April 1960 elections. Essin was a candidate for the office of City Attorney.

M. Michael Essin, according to the House Committee on Un-American Activities report of March 28, 29, 1955, lives at 623 North Second Street in Milwaukee. He was counsel for the communists who appeared before the Committee.<sup>134</sup>



Nicholas Topping, in his attempt to make life interesting, also participated in an organization set up to defend "agrarian reformer" Castro.<sup>136</sup>

The Beatles were in Seattle, Washington, for a "concert" in August 1964. "At 8:07 o'clock the show began. First came the Bill Black Combo, then the Exciters, and after them the Righteous Brothers. Next on the program was Jackie de Shannon, who sang 'Needles and Pins' and several other songs, as well as having the audience sing 'Happy Birthday' to her."<sup>138</sup>

Burt McMurtrie, a radio personality in the Northwest and a pro-Beatle fan, had the following to say about the above "entertainers:" "Witness the utter trash of the program the promoters had the nerve to put on the bill with the Beatles. It was not only trash, it was lewd, disgusting, revolting and an insult to the money charged. A trio of colored women with a male companion indulged in such twisting and orgiastic jerks as to put an old time carnival belly dancer to shame.

"Two groups of male makeup were little better. I would term them the cheapest imitation of what the Beatles have set forth, and a disgrace in the copying.

"That entire evening seemed *designed* to arouse every animal and sex instinct in the audience up to uncontrollable pitch and just such did it accomplish.

"It was the old, down-by-the-river religious pitch a thousand times magnified. The sort of emotional lack of control, out-of-control found in a savage jungle. And it is not healthy."<sup>137</sup>

Dr. Bernard Saibel, child guidance expert for the Washington State division of community services, attended the Seattle performance of England's Beatles at the request of the *Seattle Times*. The following is Dr. Bernard Saibel's report.

"The experience of being with 14,000 teenagers to see the Beatles is unbelievable and frightening.

"And believe me, it is not at all funny, as I first thought when I accepted this assignment.

"The hysteria and loss of control go far beyond the impact of the music. Many of those present became frantic, hostile, uncontrolled, screaming, unrecognizable beings.

"If this is possible—and it is—parents and adults have a lot to account for to allow this to go on.

"*This is not simply a release*, as I at first thought it would be, *but a very destructive process*<sup>138</sup> in which adults allow the children to be involved—allowing the children a mad, erotic world of their own without the reassuring safeguards of protection from themselves.

"The externals are terrifying. Normally recognizable girls behaved as if possessed by some demonic urge, defying in emotional ecstasy the restraints which authorities try to place on them.

"The hysteria is from the girls and when you ask them what it is all about, all they can say is, 'I love them.'

"There are a lot of things you can say about why the Beatles attract the teenage crowd.

"The music is loud, primitive,<sup>189</sup> insistent, strongly rhythmic,<sup>140</sup> and releases in a disguised way (can it be called sublimation?) the all too tenuously controlled, newly acquired physical impulses of the teenager.

"Mix this up with the phenomena of mass hypnosis,<sup>141</sup> contagious hysteria,<sup>142</sup> and the blissful feeling of being mixed up in an all-embracing, orgiastic experience, and every kid can become 'Lord of the Flies' or the Beatles.

"Why do the kids scream, faint, gyrate and in general look like a primeval, protoplasmic upheaval and go into ecstatic convulsions when certain identifiable and expected trade-marks come forth, such as 'O yeah!' a twist of the hips or the thrusting out of an electric guitar?<sup>143</sup>

"Regardless of the causes or reasons for the behavior of these youngsters, it had the impact of an unholy bedlam, the like of which I have never seen. It caused me to feel that such should not be allowed again,<sup>144</sup> if only for the good of the youngsters.

"It was an orgy for teenagers."<sup>145</sup>

As one writer put it: "This type of music, it appears, is just as dangerous and perhaps more insidious a weapon in the battle between Light and Darkness for the minds, bodies and souls of our young people, as are the salacious movies and pornographic literature on which the Parent-Teacher Associations, the clergy and other groups are waging an all-out attack."<sup>146</sup>

Offhand it would look as if *Teen Magazine* agrees, for it states "... despite what your parents and music teachers may say, rock and roll is a musical artform—and the Beatles are better at it than anybody in the business."<sup>147</sup>

The evidence, however, points in another direction. The music isn't "art-form" at all, but a very destructive process. Teenage mental breakdown<sup>148</sup> is at an all time high<sup>149</sup> and juvenile delinquency is nearly destroying our society.<sup>150</sup> Both are caused in part by emotional instability which in turn is caused in part by destructive music such as rock and roll and certain kinds of jazz.<sup>151</sup> But no matter what one might think about the Beatles or the Animals or the Mindbenders, the results are the same—a generation of young people with sick minds,<sup>152</sup> loose morals and little desire or ability to defend themselves from those who would bury them.<sup>153</sup>

In conclusion, it seems rather evident to this writer that the communists have a master music plan for all age brackets of American youth. We know from documented proof that such is the case for babies, one and two year olds with their rhythmic music;<sup>154</sup> we know such is the case for school children with their rhythmic music<sup>155</sup> and for university students with their folk music.<sup>156</sup> What but rock and roll fits the teenager?

Although some may disagree, at least *The Worker*, the official publication of the Communist Party,<sup>157</sup> agrees with our deduction. "Don't Throw Rocks at Rock 'n' Roll" was an official headline of a recent issue of the *Worker*.<sup>158</sup> The writer, Gene Williams, believes "it's time that we set out



to develop a more positive evaluation of the styles, roots and future" of rock 'n' roll. He contends that "beneath all the juke-box jive there exists an idiom capable of narrating the millions of young lives confined to the ghettos of our cities" and concludes by warning that "No one should disparage the importance of Rock 'n' Roll to today's young people."<sup>159</sup>

By the Marxian double standard they would have us believe that Rock 'n' Roll is commendable and even necessary in the USA, but reprehensible in the USSR. Even Indonesia's Marxist Sukarno prohibits Beatism and the Beatles in his country because, as he says, they represent a "form of . . . mental disease."<sup>160</sup> In the same issue of the *Worker* where we are exhorted not to throw rocks at beat music, Christian Crusade is labeled "sick" for seeking to expose the dangers inherent in just such a music.<sup>161</sup>

One of V. I. Lenin's announced tasks for youth was to "rework culture" in order to produce a proletarian (communist) culture.<sup>162</sup> Music was an essential part of this "reworking" project as is evident from no less an authority on the subject than Sidney Finkelstein,<sup>163</sup> designated in government reports as "the cultural spokesman for the Communist conspiracy."<sup>164</sup> The Communists are desperately seeking to replace classical music with popular music,<sup>165</sup> or at least break down the barriers between classical and popular music. Such a barrier, according to Finkelstein, is "chauvinistic."<sup>166</sup>

**We are in the fight of our lives and the lives of our children. Action taken now by concerned Christians and patriotic Americans is of the utmost importance.**

Make sure your homes, churches, record shops and television stations<sup>167</sup> are not playing or selling Young People's Records, Children's Record Guild records or Pram Records. Make sure your schools are not using these communist records. Cybernetic warfare is the ultimate weapon and we can't afford one nerve-jammed child!

Throw your Beatle and rock and roll records in the city dump. We have been unashamed of being labeled a Christian nation;<sup>168</sup> let's make sure four mop-headed anti-Christ beatniks don't destroy our children's emotional and mental stability and ultimately destroy our nation as Plato warned in his Republic.

It is also inexplicably important that you inform your friends, neighbors, preachers, educators—in short—the whole nation. Circulate copies of this report!

And, what better way to reach the "uninformed" who listen to this "beat" music than by the very means they use to spread it—the radio! Support your Christian Crusade Network with your prayers, your encouragement, your work and your gifts. "Magna est veritas et praevalabit."

## FOOTNOTES

1. **Brainwashing**, Edward Hunter, p. 230.
2. *ibid.*, p. 229.
3. *ibid.*, p. 229.
4. William C. Bullitt, a Wilsonian liberal, was our first U. S. Ambassador to the Soviet Union. The quote used was taken from *A Manual for Survival*, p. 40. Church League of America publication, Wheaton, Illinois. For Bullitt's chilling account of the Communist massacre of 11,000 Czarist officers with their wives and children, see House Report No. 2189, Committee on Un-American Activities, p. 18, 19.
5. A few years back this was a near self-evident fact. Today the pseudoliberal is not so sure. For beginners' proof, *The Naked Communist* by W. Cleon Skousen and *Masters of Deceit* by J. Edgar Hoover are recommended.
6. American Opinion for Sept. 1964, p. 52. Dr. R. P. Oliver reviews *In the Presence of My Enemies* by John W. Clifford.
7. *Nature of Human Conflict*, A. R. Luria. Footnote 13 will give background material on Luria. Pertinent quotes from his work will be used in context.
8. **Brainwashing**, Edward Hunter, p. 213. "An ideology so ruthlessly materialistic as communism would be at variance with its own philosophy if it failed to make use of drugs and hypnotism."
9. *Republio*, 424c.
10. *Politics*, 1339a; 1340a, b.
11. **Brainwashing**, Edward Hunter, p. 217. Perhaps the following accounts for part of our ignorance: "The exact role that hypnotism plays in brainwashing is much more difficult to trace than any other element, even drugs. A man knows when he's hungry or tired, when he's tense, under threats, or has been beaten up. But he can have undergone a great deal of hypnotism without having a suspicion of it."
12. Ivan Petrovitch Pavlov, late Director Physiological Laboratories, Institute of Experimental Medicine and Academy of Sciences, Leningrad; Late Professor of Physiology, Military Medical Academy, Leningrad; Member Academy of Sciences of the USSR; Foreign Member of Several Academies and Scientific bodies.
13. A. R. Luria, Professor of Psychology at the Academy of Communistic Education; Research Associate, State Institute of Experimental Psychology, Moscow.
14. K. I. Platonov, from 1925 to 1932 conducted experimental work in the laboratory of Physiology of Labor of the Ukrainian Psychoneurological Institute (headed by M. Denisenko); worked in the Physiological Laboratory of the Ukrainian Institute of Labor (headed by G. Volborth); worked in the Laboratory of Physiology of Higher Nervous Activity of the Department of Physiology of the Kharkov Pedagogical Institute (headed by Y. Katkov); later labored in a number of laboratories of the Central Clinical Psychoneurological Hospital of the Ministry of Railways.
15. *Conditioned Reflexes*, Ivan Pavlov, p. 25. "A new reflex is formed inevitably under a given set of physiological conditions, and with the greatest ease . . . With a complete understanding of all the factors involved, the new signaling reflexes are under the absolute control of the experimenter."
16. **Brainwashing**, Edward Hunter, p. 22.
17. *ibid.*, p. 240.
18. *Nature of Human Conflict*, A. R. Luria, p. 335, 6. "Our experiments with the simple rhythmical reactions were conducted in children beginning at two and a half years of age and concluding with those of school age. The experiments made possible the establishment of certain peculiarities of the neurodynamical processes in the child, which serve as a foundation for further investigations.

"The technique of the experiment was very simple: the child was seated in front of a pneumatic apparatus, and he was told to make rhythmical pressures at any speed he desired.

"In older children this constituted the whole procedure; but in the very young ones (those too small to attend school), we reinforced the method by certain measures to ensure their observance of the instructions and their participation in the experiment. One of these was 'the paired experiment,' in which the child at first watched another child several years older running through the experiment; after this the younger one began to imitate him. This method gave excellent results. In certain cases we introduced the element of play, being careful, however, that this did not disturb the basic fundamental setting of the experiment itself.

"The instructions to make rhythmical movements, generally following one another rather rapidly, presupposes a fairly high development of the cortical processes; only with a fairly well-organized action of the motor cortex, with development of the higher cortical automatisms, could we reckon on obtaining an accurate picture of similar rhythmical pressures.

" . . . the first thing that strikes us in this material is that each beginning cortical process readily passes over in the young child to the subcortical mechanisms, rapidly depriving this process of its pure cortical character and involving intricate diffused processes. To trace these was not very difficult. The younger the child, the more clearly do we observe these processes."

p. 344. "In a number of experiments we have seen beyond doubt that the young child, three or four years old, is not capable of delaying its movements, and the reactions which the child gives in this experiment differ only slightly

from those which we obtained from him during the usual instructions. Evidently the impulsiveness of the child's reactive system is so powerful that to inhibit them is almost impossible for him . . .

"Every time we tried to produce in a young child a delayed pressure we saw a process having a definite conflicting character."

19. *Ibid.*, A. R. Luria, p. 210, 11. "We attempted to use automatic motor acts to produce this conflict by giving to the subject a definite speed of rhythmical motor reactions and then suddenly trying to change this rate when we gave a signal . . . The instruction to change to a slow tempo produced a collision of the prepared response with a conditioned signal of inhibition . . ."
20. *Ibid.*, A. R. Luria, p. xi in author's preface. " . . . It was necessary to create artificially affects and models of experiment neuroses which made possible an analysis of the laws lying at the basis of the disintegration of behavior."
21. *American Institute of Hypnosis Journal*, Oct. 1963, p. 12.
22. *op. cit.*, A. R. Luria, p. 220. Notice what one experiment produced: "The conflict which we bring out very often causes in the subject a considerable shock of the higher speech processes, which are accompanied by a rupture of the 'functional barrier' . . ."
23. *The Word As A Physiological and Therapeutic Factor*, K. I. Platonov, p. 11. "Soviet psychotherapy has developed under conditions entirely different from those in foreign countries and in pre-revolutionary Russia. It is being built on the basis of dialectical materialism, a materialist teaching of the higher nervous activity, the unity of the mind and body, and the determination of the consciousness by the conditions of life."
24. *Ibid.*, K. I. Platonov, p. 425f. In *What Is Hypnosis* by Andrew Salter, p. 2, we are informed as follows: ". . . it will be shown that hypnosis is an aspect of the conditioned reflex, probably the most undeniable fact of modern psychology."
25. *Muscle and Your Emotions*, Gilman and Paperte, p. 36. "I am quite convinced that our music activity reaches the subcortical centers of the brain, where other activities do not. . ."
26. *American Journal of Diseases of Children*, 1933; 45:355-370. In an article written by N. I. Krasnogorski, entitled "Conditioned Reflexes in the Psychopathology of Childhood," we find "In normally intelligent children the reflexes are easily conditioned."
27. *Brainwashing*, Edward Hunter, p. 238, "If brainwashing can make a single individual neurotic, what about the inhabitants of a village, or a city, or even a country. . . The only possible conclusion is that a long-range program is being pursued which, if left unhindered over a long period, will make whole populations just as neurotic as a single individual."
28. *Brain-washing: A Synthesis of the Russian Textbook on Psychopolitics*. Psychopolitics is defined as the art and science of asserting and maintaining dominion over the thoughts and loyalties of individuals, officers, bureaus, and masses, and the effecting of the conquest of enemy nations through "mental healing."
29. *People's Songs, Inc.*, is to the college and university student what *Young People's Records* is to the kindergarten and early graders. It has since changed its name to *People's Artists, Inc.*, but it's still listed as subversive and communistic.

The official publication of *People's Artists, Inc.*, is *Sing Out*. The editor is Irwin Silber, identified by Harvey M. Matusow as a member of the Communist Party. (House Committee on Un-American Activities, Feb. 6, 1952, p. 3288)

*People's Songs, Inc.* (now *People's Artists, Inc.*) was incorporated January 31, 1948, in New York City. Among the directors and incorporators were such men as Peter Seeger, Lee Hays and Robert Claiborne. Its board of directors included such men as Woody Guthrie, Tom Glazer and Earl Robinson. As one document states: "Needless to say all of the productions of *People's Songs, Inc.*, follow the Communist Party line as assiduously as do the people behind the organization." (*Fourth Report of Un-American Activities in California*, 1948, p. 392)

The ABC-TV *Hootenanny Song Book* admits on page 6 that "It (folk songs revival) was a movement which grew slowly during the war years and in the post-war age gained momentum with the formation of a group known as *People's Songs, Inc.*, an organization of folk song singers. It was under the auspices of *People's Songs* that the first 'Hootenannies' were presented on a large scale."

Little wonder former Senator Kenneth B. Keating stated on the Senate floor, ". . . I am stunned by the revelation that folk music is part of the Communist arsenal of weapons." (*National Review Bulletin*, March 3, 1964)

Peter Seeger has been clearly identified as a member of the Communist Party by Harvey M. Matusow. (House Committee on Un-American Activities, Feb. 6, 1952, p. 3288.) For those willing to research the background of Mr. Seeger, the following pages are suggested for your study in House Committee on Un-American Activities reports: g 1332, 2345, 2349, 2355, 2396, 2447-2460 (testimony), 4524, 5347, 7115, 7320, 7321; g 54, 60, 70; h 668, 872, 2583; hab 87; i 1474, 1480; ik 124; is 51, 117; s 38, 49, 102, 105, 106, 110, 116; da 3286, 3288, 3297, 3310; dm 72.

Phil Ochs, writing in a Communist monthly publication, *Mainstream*, stated: "I have run across some people who seem to consider (Woody Guthrie) solely as a writer of great camp songs. They cannot fathom or don't want to fathom the political significance of a great part of his work." (*National Review Bulletin*, March 3, 1964)



For those willing to research the background of Mr. Guthrie, the following pages are suggested for your study in House Committee on Un-American Activities reports: a 8463; s 38, 43, 49, 102; da 3288, 3313; dm 71.

When Peter Seeger made the comment that "The guitar could be mightier than the bomb" (Young Folk Song Book, 1963, p. 19) he wasn't engaged in wishful thinking. The truth of the matter is that these men are proving their claim. And the Marxist ditties they sing, along with their tempo, are proving extremely effective. Dr. William J. Bryan, Jr., mentions that "Sometimes a well known folksong's tempo will be changed to the same beat as the normal pulse beat which makes it more effective for induction." (American Institute of Hypnosis Journal, Oct. 1963, p. 3)

And now just fresh off the Fawcett Publication press comes a paperback book entitled *Hootenanny Tonight*. On the very first page of the book we find Peter Seeger and Woody Guthrie mentioned and on the second page we read the following: "However, I feel particularly indebted to Irwin Silber of Sing Out magazine for his cooperation and advice. Over the years, I have found Sing Out to be an extremely valuable source of ideas, information and just plain gossip about the world of folk music. If this sounds like a plug that's exactly what it's meant to be. I enthusiastically recommend Sing Out to everyone who enjoys this book. (Please write to Sing Out Inc., 165 West 46th Street, New York 36, N. Y., for more information.)"

Although the book contains many innocuous folk songs, it also carries some "loaded ones." On page 122 we have "The Suicide Song" with words like "Oh, come with me to the kitchen, to the kitchen, to the kitchen. Oh, come with me to the kitchen, and there a date with death we both will keep. Turn on the gas in the oven, in the oven, in the oven. Turn on the gas in the oven, and it will gently lull us both to sleep. Listen to the his-sing sounds, listen to the his-sing sounds. They're calling, gently calling, you and me. Listen to the his-sing sounds, listen to the his-sing sounds. We'll say goodbye and die in ecstasy."

On page 65 the following fear verse is given to a popular folk song: "The atom bomb fell just the other day. The H bomb fell in the very same way. Russia went—England went—and then the USA. The human race was finished without a chance to pray."

Peter Seeger and Woody Guthrie and Sing Out are found throughout the book. But, of course, the bait is swallowed if the book does nothing more than persuade its readers to write Sing Out.

It seems rather evident to this writer that the communists have a master music plan for all age brackets of American youth. We know from documented proof that such is the case for little children with their rhythmic music (Young People's Records and Children's Record Guild records) and for university students with their folk music (People's Songs, Inc., or People's Artists, Inc.). What but rock and roll fits the teenager? This isn't saying that the communists have invented rock and roll or any other types of music, but they do in fact know how to use each type for their own purposes.

30. Fourth Report of Un-American Activities in California, 1948, p. 392.

31. Peter Seeger's Communist record is found in footnote 29.

32. Earl Robinson is presently engaged in promoting young singers to stardom in the folksong field. His latest star is Bob Dylan. He also writes musical arrangements for Young Folk Song Book, Simon and Schuster, New York, 1963, p. 12. Robinson's communist activity is staggering. In Appendix IX alone he is listed in volumes 1, 2 and 3 on pages 357, 360, 432f, 437, 451, 491, 574, 576, 781f, 786, 788, 792, 858, 931f, 942, 974, 1201f, 1254, 1357, 1557, 1561, 1636, 1651 and 1773. Some of the Communist fronts he affiliated himself with are: American Committee to Save Refugees, American Peace Mobilization, American Rescue Ship Mission, Artists' Front to Win the War, Hollywood Democratic Committee, Hollywood Writers Mobilization, International Workers Order, Jefferson School of Social Science, Joint Anti-Fascist Refugee Committee, League of American Writers, National Council of American-Soviet Friendship, National Federation For Constitutional Liberties, New Masses Letter to the President, Schappes Defense Committee, United American Artists, Veterans of the Abraham Lincoln Brigade and the Anti-Nazi Federation of New York.

In subsequent reports of the House Committee on Un-American Activities, Robinson is listed in the following: a 540; s 38, 102, 104, 108, 110, 118, 152; w 33, 189; x 246; bb 12, 16, 23; ca 2498; g 2357, 3923, 3983, 5216, 5261, 6197, 7115, 7128, 7141 etc. etc.; gc 34; gd 58; h 776-793 (testimony); hf 24, 52; hm 37-39.

33. Woody Guthrie's Communist record is found in footnote 29.

34. Fourth Report of Un-American Activities in California, 1948, p. 392.

35. In a government publication entitled 100 Things You Should Know About Communism and Education, on page 16 we read: "Here are a few (Organizations) which have been declared subversive by the Attorney General, the Committee on Un-American Activities, or some other official investigating agency." On page 17, Young People's Records is listed as a subversive organization. Young People's Records has also been cited in the following government reports: (1) H. C. U. A. "Testimony of Walter Steele," July 21, 1947, pages 100, 101, 108; (2) H. C. U. A. "100 Things You Should Know About Communism," 1953 House Document No. 136, p. 61; (3) H. C. U. A. "Guide to Subversive Organizations and Publications," 1951 House Document No. 137, p. 128; (4) H. C. U. A. "Communist Activities Among Youth Groups" Feb. 6, 7, 1952, pp. 3298 and 3299; (5) House Report No.

- 2516, 1952, p. 71; (6) H. C. U. A. "Communism in the New York Area" June 1958, "Testimony of Horace Grenell, President of Young People's Records," p. 2575-2579 (four solid pages of 1st and 5th Amendment refusals to testify); (7) Senate Internal Security Subcommittee, Scope of Soviet Activities in the United States, Part 27, Testimony of Bella Dodd, June 14, 1958, p. 1477.78; (8) Un-American Activities in California—Fourth Report, 1948, "Communist Front Organizations," p. 390-392; (9) Un-American Activities in California, Fifth Report, 1949, p. 379.
36. Los Angeles Evening Herald Express, Oct. 23, 1961. "Among the 50 records recommended for use in classroom work are records made by Young People's Record Company and its subsidiary, The Children's Record Guild."
37. (1) Dr. W. Horsley Gantt; (2) William H. Harris; (3) Walter B. Cannon and (4) Adolph Meyer.

(1) Dr. W. Horsley Gantt: Translated A. R. Luria's work *Nature of Human Conflict*. In the translator's preface, Dr. Gantt states: "My sojourn of six years in the Union of Soviet Socialist Republics as the first American following the Revolution to do extended research in the laboratories and medical institutes of the new Russia just emerging from chaos, my intimate and cordial relations there with the scientists and my admiration of their zealous strivings and achievements, together with my natural interest in the problems Luria illuminates, have made the opportunity to cooperate in the presentation of another scientific book from Russia too great a temptation to let pass."

Gantt is professor emeritus of psychiatry, Johns Hopkins University School of Medicine. At the school, Dr. Gantt translated and edited Ivan Pavlov's work *Lectures on Conditioned Reflexes* published by a Communist press here in the States, International Publishers. Title page of work contains the following: "Translated and edited by W. Horsley Gantt, M. D., B. SC. Medical Director Leningrad Unit American Relief Administration, 1922-23; Co-worker in Pavlov's laboratory, Institute Experimental Medicine, 1925-29; Associate in Psychiatry and Director Pavlovian Laboratory, Johns Hopkins University."

Dr. Gantt's Communist front activity is spelled out in Appendix IX: On pages 366, 368, 475, 1104, 1202, 1249, 1338, 1450 and 1803, one finds Dr. Gantt sponsoring the following Communist fronts: American Council on Soviet Relations, American Propaganda Agencies For the Soviet System, Greetings to the Red Army on its 26th Anniversary, National Council of American-Soviet Friendship, National Federation for Constitutional Liberties, National Wartime Conference of the Professions, the Sciences, the Arts, the White-collar Fields, Writer for Communist Party and Party line publications such as *Soviet Russia Today*, *New Masses*, *New Republic*.

(2) William H. Harris: Mr. Harris in 1940 was the Communist Party Candidate for State Assembly of Pennsylvania, Appendix IX, p. 1411.

(3) Walter B. Cannon: Took part in writing *Physiological Basis of Psychiatry*, and wrote the introduction to Pavlov's work *Lectures on Conditioned Reflex*. At the time, he was the George Higginson Professor of Physiology, Harvard University.

Dr. Cannon's Communist front activity can be comprehended by referring to the following pages in Appendix IX: 328, 330, 335f, 349, 353, 358f, 369, 380, 382, 489, 689, 689, 941, 944, 977, 980, 1200, 1203, 1212, 1338, 1611, 1648 and 1702. These pages include some of the following Communist fronts cited by the United States Government: American Committee for Democracy and Intellectual Freedom; American Committee for Protection of Foreign Born; American Committee to Save Refugees; American Council on Soviet Relations; American Friends of Spanish Democracy, etc.

(4) Dr. Adolph Meyer: According to *Experimental Basis for Neurotic Behavior* by Gantt, "The Pavlovian Laboratory was started in 1929 on the initiative of Dr. Adolph Meyer." (see foreword) Dr. Meyer's communist front activity, according to Appendix IX, includes the following: American Council on Soviet Relations, American Propaganda Agencies for the Soviet System, Greetings to the Red Army on its 26th Anniversary.

38. (1) Genevieve Taggard; (2) Douglas Moore; (3) Mary F. Langmuir; (4) Howard Hanson; (5) William Schuman; (6) Randolph Smith.

(1) Genevieve Taggard: Her communist front activities span Appendix IX on the following pages: 354, 375, 480, 487, 520, 535, 589, 641, 657, 732, 758, 939, 968, 974, 977, 1006, 1128, 1150, 1163, 1202, 1340, 1351, 1391, 1458, 1460, 1602f, 1617, 1640, 1604 and 1772. The Eighth Report of the Senate Investigating Committee on Education, 1951, Senate of the State of California, lists her on pages 52 and 56. Fourth Report Un-American Activities in California, 1948, finds her on pages 97, 114, 181, 194, 227, 228, 244, 270, 274, 277, 390 and 391.

(2) Douglas Moore: Appendix IX lists Moore on the following pages: 348, 1252. In the Fourth Report of Un-American Activities in California, 1948, he is listed on pages 240, 317, 331 and 390.

(4) Howard Hanson: Appendix IX lists Hanson on page 1139 with the Musicians' Committee to Aid Spanish Democracy. The Fourth Report of Un-American Activities in California, 1948, lists him on pages 311, 317, 390 and 391.

(5) William Schuman: Appendix IX on page 1338 with the National Wartime Conference of the Professions, the Sciences, the Arts and the White-collar Fields. H. C. U. A. Fourth Report, 1948, p. 331.

(6) Randolph Smith: Appendix IX lists Smith on pages 1110, 332, 334, 1126, 1237, 1366.



39. (1) Edith Sidorsky; (2) Lucy Mitchell; (3) Raymond Albrashkin; (4) Thomas Glazer; (5) Eleanor Reich; (6) Leone Adelson; (7) Jay Williams; (8) Alex North; (9) Sam Wanamaker; (10) Charity Bailey; (11) Jack Elliott; (12) Peter Seeger; (13) Woody Guthrie; (14) Jean Ritchie; (15) Huddle Ledbetter; (16) Cisco Houston; and (17) Alan Lomax.

(1) Edith Sidorsky: Former instructor at the Harriet Johnson Bank Street Schools and Riverside Church Nursery Schools.

(2) Lucy Mitchell: Quoted as an authority on children's records by the Book-of-the-Month Club. Used to promote Children's Record Guild records through the Book-of-the-Month Club. See Book-of-the-Month Club's *Your Child Is Musical*, p. 1. Appendix IX lists Lucy Mitchell on pages 638, 660, 694, 1006, 1008, 1110 and 1202.

40. (1) American Council on Soviet Relations; (2) Communist Party Candidates; (3) National Wartime Conference—Sponsors; (4) Communist Party Publications—writers; (5) "Soviet Russia Today"—writers; (6) National Council on American-Soviet Friendship—Open letter; (7) American Committee for Democracy and Intellectual Freedom; (8) Abolish the Dies Committee; (9) American Committee for Protection of Foreign Born; (10) American Committee to Save Refugees; (11) Committee for Defense of Public Education; (12) The Teachers Union Arts Committee; (13) American Peace Mobilization; (14) American Propaganda Agencies For the Soviet System; (15) American Youth Congress; (16) Musicians Committee to Aid Spanish Democracy; (17) Artists Front to Win the War; (18) International Workers Order; (19) People's Songs Inc.; (20) Joint Anti-Refugee Committee; (21) League of American Writers; (22) League of Women Shoppers.
41. "How the Communists Control Thoughts and Attitudes," Herbert A. Philbrick, *Freedom Forum XIX*, Searcy, Arkansas, April 7, 1958. "I learned as a member of the Communist Party—sitting in these deeply conspiratorial meetings night after night—that the Communists concentrate a great deal on something which they call Pavlovian psychiatry. Sometimes they refer to it as Soviet psychiatry."
42. "It is surprising how much of the meaning of a song is absorbed by a child while singing it. The message of some contemporary 'folk' songs carries greater weight in song than in plain language. These songs make a deeper and a more lasting impression than twenty lectures on the same subject." Columnist Jack Lotto, writing on the indoctrination of children through songs, quoted a pro-Communist magazine. Taken from *FACTS*, Vol. XI, No. 8, p. 7. Editor and Publisher is Frances P. Bartlett, P. O. Box 2056-D, Pasadena, Cal.

The following, while not directed to children, gives abundant evidence of the Communist use of music: "Red China is singing herself into the Communist ideology, Mrs. Inez McLaughlin told the Port Angeles Reading Club Friday. . . Mrs. McLaughlin reviewed the book 'The Power of Song' by F. Olin Stockwell. The author was a prisoner of the Red Chinese for over two years at a center where the government was training its cadre.

"He said that after a morning of studying Communist doctrines prisoners spent the afternoon in mass singing. The songs were catchy, easy-to-remember tunes combined with words in the communist theme and propaganda.

"In this way, the author said, the government is able to sing itself into the minds and hearts of the trainees and prisoners. This method is being used in the schools, offices and armies of Red China.

"Mrs. McLaughlin said that song has power whether it is patriotic, religious or folk music. It grips the emotions and these emotions determine people's actions often more than logical thought does.

"According to Stockwell, 'If we would win over the Communists, we must not only out-think them, out-live them, but out-sing them.'" *Port Angeles Evening News*, November 14, 1961, p. 4.

43. The Progressive Book Shop at 1806 West Seventh Street in Los Angeles, California, is managed by Frank Spector. House Report No. 259, "Report on the Southern California District of the Communist Party," April 3, 1959.

Fourth Report Un-American Activities in California, 1948, p. 222, "Frank Spector was subpoenaed and appeared before the committee in Los Angeles on Wednesday, Feb. 18, 1948. He stated that he was born in Russia and that he is an alien. . . On Sept. 14, 1939, he was appointed organizer for the Communist Party in San Francisco County. . . He was connected with Herbert K. Sorrell (identified by Walt Disney as a Communist) in the recent Hollywood strikes."

44. Fourth Report of Un-American Activities in California, 1948, p. 390.
45. American Institute of Hypnosis Journal, Oct. 1963, p. 14.
46. The Word as a Physiological and Therapeutic Factor, K. I. Platonov, p. 26, "... we very well know that monotonous, lengthy and rhythmic sounding of a lullaby, the ticking of a clock, the rustle of trees, the rhythmic and protracted stimulation by a weak source of light, or long-continued rocking which stimulates the vestibular apparatus of the internal ear, and stroking some part of the body—all invariably aid in the development of sleep inhibition in the stimulated cortical cells. . ."
47. Contained in letter sent to Mrs. Irene E. Johnson, Route 3, Box 1292, Port Angeles, Washington. Dated November 8, 1963. We have the letter on file.
48. Los Angeles Evening Herald Express, Oct. 23, 1961. Interestingly enough, the writer of the article entitled "New UN Book Key to Children's One World Ideas" makes mention of the fact that two record companies the UN endorses are both

- cited as communist. In fact, Stan Progar states: "developed in Russia and financed in America."
49. Contained in letter also sent to Mrs. Irene E. Johnson. We have the letter on file.
  50. Same technique is used in folk music by the Communists. Dr. Wm. J. Bryan, Jr., states: "Sometimes a well-known folksong's tempo will be changed to the same beat as the normal pulse beat which makes it more effective for induction." *American Institute of Hypnosis Journal*, Oct. 1963, p. 3.
  51. While pulse rating is always approximate, adults are usually in the 60's; teenagers in the 70's; children in the 80's and infants anywhere from 100 to 120.
  52. Contained in a 6 page transcript taken by a stenographer on Oct. 24, 1961. The transcript embodies Dr. Bryan's remarks concerning Children's Record Guild and Young People's Records. The transcript is in our files—space prohibits us from printing the whole text. These records have also been analysed by Mr. J. D. Riggins, P. O. Box 1105, San Jacinto, California. Mr. Riggins is a former civilian specialist in U. S. Army Electronic Countermeasures and fully versed in the field of hypnotism and related subjective behavior control phenomena.
  53. op. cit., K. I. Platonov, p. 46. "It is known that a successful induction of sleep in one person in the presence of another who is not suggestible aids in putting the latter to sleep according to the mechanism of the initiative reflex."
  54. *Conditioned Reflex Therapy*, Andrew Salter, p. 20, "Hypnosis is a term of convenience which has become attached to certain aspects of conditioning. It is all conditioning, and when this is constantly kept in mind hypnosis—or, more broadly, conditioning—becomes an instrument of the most fantastic power, and the person under treatment needs, neither faith, nor hope, nor confidence. . ."
  55. Contained in letter sent to Mr. Dean Riggins on April 15, 1964. We have the letter on file.
  56. Contained in transcript of Dr. Bryan's analysis of these communist records. We have transcript on file.
  57. See footnote 46.
  58. *Nature of Human Conflict*, A. R. Luria, p. 240. "We undertook to produce synthetically a complete model of a stable neurosis. . .  
 "All the difficulties which we have referred to might be successfully removed by the help of the hypnotic method. In hypnosis we can count on obtaining a conflict of fair stability and intensity. . .  
 "The hypnotic method opens up for us some very interesting possibilities, capable of helping us in the experimental setting to obtain those stable conflicts which are limited in their influence by the artificially provoked model of neurosis. . .  
 "We may easily cause a collision between our suggested activity and the natural setting of the personality: we may investigate the stages in which the personality orients himself to the suggested intrusion as to something extraneous, and this conflict conditions the deep-lying neurodynamic changes. We may further oppose the activity produced in the hypnotic state by the subsequent instructions given in the waking state, excluding the free manifestation of the former activity; then we have a collision of activities characterised by compulsion or tension with a sub-conscious motive. Finally, we can introduce into the psyche of the subject the entire conflicting process by suggestion during hypnosis two equally obligatory and opposed tendencies: for example, having made the subject incapable of expressing something imperative for him.  
 "In all these cases we are able artificially to produce a model of compulsion and to oppose it by some physiological measure, beginning with a natural reaction of the personality and ending with a motor delay called out in a state of hypnosis. It is obvious that for the artificial creation of acute processes of disorganized human behavior, and for a study of its laws, the situation of the hypnotic experiment offers many favourable opportunities."
  59. Contained in Dr. Bryan's transcript which we have on file.
  60. "Oh, Suzanna," "How Dry I Am," "The Merry Widow Waltz" and "The Stein Songs."
  61. Contained in Dr. Bryan's transcript which we have on file.
  62. op. cit., A. R. Luria, p. 335.6. "Our experiments with the simple rhythmical reactions were conducted in children beginning at two and a half years of age. . .  
 Additional study has now brought the usefulness of these records down to babies! The Record label is Pram and on the jacket of the Pram records we are told that "Pram Records. . . (are) A product of Young People's Records, Inc." On the jacket we are told, "Pram Records are for babies. Their subjects, concepts and languages are directed specifically to one and two-year olds. Their music, while interesting and varied, is simple enough to fall within the listening and understanding range of the youngest. Pram Records have been tested and retested with hundreds of babies, with excellent results. . . The best way for a parent to help with Pram Records is by example—by joining with the child in carrying out the activity aspects of the records. . ."
  63. *Brainwashing*, Edward Hunter, p. 238. "If brainwashing can make a single individual neurotic, what about the inhabitants of a village, or a city, or even a country. . . There is no doubt any longer that this type of mind attack is being waged against entire populations. . ."
  64. Contained in Dr. Bryan's transcript which we have on file.
  65. *Bolshevism: Theory and Practice*, Bertrand Russell, p. iv, admits he is a com-



munist. Lord Russell is a member of the Fabian Society of Great Britain—an organization of Red-fronters and atheists. See *Fabianism in the Political Life of Britain 1919-1931*, Dr. M. Margaret Patricia McCarran, and Keynes at Harvard, Veritas Foundation, 150 East 35th Street, New York 16, N. Y.

66. *The Impact of Science on Society*, Bertrand Russell, p. 29,30.
67. *Ibid.*, p. 49,50.
68. *American Institute of Hypnosis Journal*, Oct. 1963, p. 13.
69. *Book-of-the-Month Club News* for January, 1952. "A check of the authors promoted through the Book-of-the-Month Club against the indices of government investigating bodies showed that over 30% of the authors of the selections and dividend books of the Book-of-the-Month Club from 1928 through 1957 had communist front affiliations." *The Great Deceit*, Veritas Foundation, p. 52. Also, "Such poisonous socialist and communist propaganda items as Bernard Shaw's *Intelligent Woman's Guide to Socialism* and the official Soviet text of *New Russia's Primer* were distributed by the hundreds of thousands due to the impetus given to them by the Book-of-the-Month Club."
70. *Fourth Report of Un-American Activities in California, 1948*, p. 390.
71. Carried on the jacket of the records.
72. Carried on the jacket of the records. Not all records carry it, of course.
73. Carried on the jacket of the records that we have on file.
74. Contained in Dr. Bryan's transcript which we have on file.
75. Dr. Randolph Smith (see footnote 38-6); Edith Sidorsky (see footnote 39-1); Lucy Sprague Mitchell (see footnote 39-2) and Eleanor Reich (see footnote 39-5) are or have been members of the teaching staff of the Bank Street Schools.
76. *Music and Your Emotions*, Gilman and Paperte, p. 28. "Experiments of Fere, Tartchanoff, Diserens, and Scripture included studies of the effects of the sound stimulus upon the skeletal muscles. Using musical selections as the stimulus, Tartchanoff observed that (1) music exercises a powerful influence on muscular activity, which increases or diminishes according to the character of the melodies employed; (2) when music is sad or of a slow rhythm, and in the minor key, the capacity for muscular work decreases to the point of ceasing entirely if the muscle has been fatigued from previous work. The general conclusion is that sounds are dynamogenic or that muscular energy increases with the intensity and pitch of the sound stimuli. Isolated tones, scales, motifs, and simple tonal sequences have all been found to have an energizing effect upon the muscles." Ivan Pavlov found only three areas of the human body to condition: (1) muscles; (2) glands and (3) skin area. These Communist records for children condition the muscles!
77. *Ibid.*, Gilman and Paperte, p. 32. "In producing a given affective state, melody plays a very small part in expressing musical meaning. The difference in expressiveness for certain melodies is generally attributed to their rhythm, tempo, etc., instead of the pitch pattern of the successive tones."
78. *Conditioned Reflex Therapy*, Andrew Salter, p. 17. "... it is a truism to say that the movements of our muscles are associated with the sensory information we receive from without. Consequently, words with their corresponding muscular associativity easily produce conditioned muscular responses in the much-practiced motor system of the body."
79. *Ibid.*, Salter, p. 18. "The complicated phenomena of post-hypnotic suggestion are nothing but a series of conditioned speech and muscle acts."
80. *op. cit.*, Gilman and Paperte, p. 35. "... rhythmic stimuli, muscular tensions are set up which seek an immediate release through physical motion... emotional response, which is the awakening of various moods... by different types of music..."
81. *Your Child Is Musical*, Children's Record Guild pamphlet distributed by the Book-of-the-Month Club, Inc., p. 5.
82. *Human Use of Human Beings*, Norbert Wiener, p. 17. "Man is immersed in a world which he perceives through his sense organs. Information that he receives is co-ordinated through his brain and nervous system until, after the proper process of storage, collation, and selection, it emerges through effector organs, generally his muscles." *Nature of Human Conflict*, A. R. Luria, p. 342. "... such an effect is generally seen in the child. His movements customarily reflect directly the intensiveness of the given stimulus; the strengthening of the stimulus brings about the marked reactive impulse, the stimulus having a certain normal intensity, passes over into a state of shock and exhibits a disturbed motor reaction."
83. *Grade Teacher*, Feb. 1962, p. 122.
84. *Educational Record Sales*, 157 Chambers Street, New York 7, N. Y., p. 1.
85. *Ibid.*, p. 18.
86. *Lyons Elementary School Catalog*, 223 West Lake Street, Chicago 6, Illinois.
87. *Ibid.*, p. 55 in the 1962-1963 catalog.
88. *Ibid.*, p. 57 in the 1962-1963 catalog.
89. *Matthew 18:6*.
90. *Brainwashing*, Edward Hunter, p. 285. "Surely there can no longer be a trace of doubt that brainwashing is sheer evil. The fight against it is the culminating issue of all time, in which every human being is a protagonist. There can be neither escape nor neutrality where such responsibilities lie."

91. Today's teenagers were the first victims of the rhythm activity records in the elementary grades. The reflex was established at this early age; the modern music of rock and roll seems designed to reinforce the established conditioned reflexes. See concluding remarks in footnote 29.
92. Seattle Post Intelligencer, Oct. 30, 1964, "Dr. Ronald Sprenger said in his annual report that popular beat music was obviously stimulating (as one can note in any gathering of girls when one of the many beat groups is in full session) sexual delinquency among teenagers. He said mass hysteria affects many teenagers to the point where they lack any thought about their immediate welfare."
93. Reader's Digest, November 1964, p. 184. "Rock 'n' roll is always doing two things at once. If it seems to be encouraging riot and destruction, note that it is also dissipating riotous and destructive impulses before they can be turned into action." The first half of the above is true; the latter false. One need only turn to the newspapers and read the aftermath of a rock 'n' roll show. The Long Beach Independent for Oct. 24, 1964, reads across the top: "Police Close Frenzied Arena Show." The first paragraph reads: "More than a dozen policemen fought a valiant but losing 'battle' with 5,000 frenzied, screaming teenage girls in the Long Beach Arena Friday night before halting the show in self-defense. . . Time and time again, girls stormed the stage of the rock-and-roll concert given by the Pacemakers and Billy Jay Kramer."
94. Chicago Sun-Times, Sept. 5, 1964, p. 24 and Saturday Evening Post for Aug. 8, 1964.
95. Seattle Post Intelligencer, Aug. 22, 1964, p. 6.
96. Daily Oklahoman, Saturday, Sept. 19, 1964, p. 1,2.
97. American Mercury, Sept. 1961, p. 46. "An authority has stated that music that is constructive contains always beautiful melody, wonderful rhythm and marvelous harmony; for all constructive sound is comfortable to the feelings, forever producing ecstasy, alertness and peace, energizing the mind and body, facilitating balance and self-control in the listener. 'The purity of music is even more important than the purity of drugs and chemicals,' says James Girard, eminent Boston psychologist.  
 "This brings us to the second factor emphasized by Dr. Altshuler as being of vast importance: the structural elements of music. . . man is essentially a rhythmical being, he states. 'There is rhythm in respiration, heart beat, speech, gait, etc. The cerebral hemispheres are in a perpetual state of rhythmical swing day and night.' There must be a condition of harmony or perfect balance between the mental, emotional and physical operations of the organism if it is to function efficiently.  
 "It is precisely at this point that rock and roll and much of the modern music becomes potentially dangerous. This is because, to maintain a sense of well-being and integration, it is essential that man is not subjected too much to any rhythms not in accord with his natural bodily rhythms.  
 "Howard Hanson supports this theory in 'Some Objective Studies of Rhythm in Music' published in the American Journal of Psychiatry: 'The mass hysteria of the modern jam session indicates—at times, all too clearly, the emotional tension producible by subjecting groups of people to concentrated doses of rhythm,' or rather as he explains later, to certain types of rhythm.  
 "The further the tempo, or number of beats per minute, is accelerated above the normal pulse rate of 72 per minute, the greater the emotional tension generated. . .  
 "The normal easy meter—meter being the same in music as poetry, the relationship of the accented to the unaccented beat—the meter like that of a waltz is 1 2 3 1 2 3, or a fox trot 1 2 3 4 1 2 3 4. But with the advent of the 20th Century, the meters began to gallop brokenly, stirrup to stirrup with harmonic dissonance and discord in the melodic line, through the gamut of assorted type of jazz, including rag, swing, jitterbug and finally to the infamous bop and rock and roll. By this time the meter began to appear something like this:  

$$\begin{array}{cccc} 1 & 2 & 3 & 4 \\ 1 & 2 & 3 & 4 \end{array}$$

$$\begin{array}{cccc} 1 & 2 & 3 & 4 \\ 1 & 2 & 3 & 4 \end{array}$$

 "A broken meter in the treble, played over an insistently regular beat in the left hand, with gradually increasing rapidity almost to the point of frenzy, such as the above types, is capable of producing the identical disintegrating and almost hysterical effect on an organism; as if a person would try to rush madly in two directions at the same time.  
 "Any psychiatrist knows that it is precisely this two-directional pull of conflicting drives and emotions that is helping to fill our mental hospitals with broken wrecks of humanity."
98. Whether the Beatles realize exactly what they are doing or not is moot since the results are the same.
99. Seattle Daily Times, August 22, 1964, p. 1. "Mix this up with the phenomena of mass hypnosis, contagious hysteria and the blissful feeling of being mixed up in an all-embracing, orgiastic experience and every kid can become 'Lord of the Flies' or the Beatles." Above was reprinted in the Chicago Tribune, August 26, 1964. The article by Dr. Bernard Saibel is entitled: "Finds Beatles Incite Orgy of Teen Madness."
100. Lectures on Conditioned Reflex, Ivan Pavlov, 1928 edition, chp. 36. Also, Nature of Human Conflict, A. R. Luria, p. xi in Author's Preface. For details by Luria on how to bring about artificial or experimental neurosis, see pages 209, 210 and 211.



101. *Brainwashing*, Edward Hunter, p. 40.
102. *Ibid.*, p. 40.
103. *Ibid.*, p. 40.
104. *Battle For The Mind*, William Sargant, p. 35,36.
105. Sometimes referred to as "experimental neurosis." *op. cit.*, A. R. Luria, p. ix.
106. *op. cit.*, Pavlov, p. 374,5. Also, *Conditioned Reflexes*, Pavlov, p. 301f. Dover Publication.
107. See footnote 99.
108. *Lectures on Conditioned Reflex*, Ivan Pavlov, p. 398. "... excitation is generally without aim and without result—so to speak, crudely mechanical."
109. *Ibid.*, Pavlov, p. 68. "In extinction the positive conditioned stimulus is temporarily transformed into a negative or inhibitory one by the simple method of repeating it several times in succession without reinforcement."
110. *Experimental Basis for Neurotic Behavior*, W. Horsley Gantt, p. 17. "... the conditioned reflexes often become more powerful than the unconditioned upon which they are based."
111. *op. cit.*, Pavlov, p. 397. "In the dog two conditions were found to produce pathological disturbance by functional interference, namely, an unusually acute clashing of the excitatory and inhibitory processes, and the influence of strong and extraordinary stimuli. In man precisely similar conditions constitute the usual causes of nervous and psychic disturbances. Different conditions productive of extreme excitation, such as intense grief or bitter insults, often lead, when the natural reactions are inhibited by the necessary restraint, to profound and prolonged loss of balance in nervous and psychic activity. So, too, neuroses and psychoses may develop as a result of different powerful stimuli." *Nature of Human Conflict*, A. R. Luria, p. 209. "In our attempt to evoke a conflict of the setting from the very first we proceeded along a simpler path. In order to cause disorganization in human behavior we decided it would be sufficient to perform in the human an experiment similar to Pavlov's in the animal, in which he brings together two opposite reflexes or two motor activities."
112. *Nature of Human Conflict*, A. R. Luria, p. 228. "The disorganization of the behavior is the consequence of an inhibited adequate exit of activity. . . affect can come only from a conflict arising in the active sphere. Again by the synthetic path, we approach one of the most important proofs connected with the mechanics of the disorganization of human behavior."
113. *op. cit.*, Pavlov, p. 395. "It is obvious that the different kinds of habit based on training, education and discipline of any sort are nothing but a long chain of conditioned reflexes. We all know how associations, once established and acquired between definite stimuli and our responses, are persistently and, so to speak, automatically reproduced, sometimes even although we fight against them." Also see *Conditioned Reflexes and Psychiatry*, Pavlov, p. 115.
114. *op. cit.*, Luria, p. 355. "We would do well to recall Pavlov's words 'there are two ways of acting—rational acting' and 'acting (perhaps directly through sub-cortical connections) under the influence of a tendency alone with preliminary control,' i.e., acting according to Affect, Impulsively."
115. See footnote 97.
116. See footnote 111.
117. *op. cit.*, Pavlov, p. 396. "Contemporary medicine distinguishes 'nervous' and 'psychic' disturbances—neuroses and psychoses, but this distinction is, of course, only arbitrary. No real line of demarcation can be drawn between these two groups. . ."
118. *Battle For The Mind*, William Sargant, see picture opposite p. 169.
119. *What is Hypnosis*, Andrew Salter, p. 355. "Conditioned reflexes in dogs—and what is more to the point, in human beings—do not involve volitional thinking. Once the conditioned reflex is trained into the subject of the experiment, he becomes a pure automaton to the non-genuine stimulus that has been woven into the reflex."
120. Some contend that individuals will not act contrary to their morals, but Pavlovian scientists have found this to be a mistaken notion. Experiments were conducted in which subjects actually threw acid in the faces of their friends. Heavy glass protected the friends, *Journal of Abnormal and Social Psychology*, 1939, 34:114-117, article by L. W. Rowland entitled "Will Hypnotized Persons Try To Harm Themselves or Others." *Journal of Psychology*, 1941, 11:83-102, article by W. R. Wells entitled, "Experiments in the Hypnotic Production of Crime." *Psychiatry*, 1942, 5:49-61, article by M. Brennan entitled "Experiments in the Hypnotic Production of Anti-Social and Self-Injurious Behavior." *Journal of Abnormal Social Psychology*, 1947, p. 258ff., Dr. John G. Watkins reported experiments that show that "under deep trance, hallucinations can be set up which will cause some subjects to commit 'socially criminal acts,' even to the extent of murder." He also found that under hypnosis members of the armed forces (although forewarned, in some cases, of what would be attempted) would betray military secrets and try to murder their commanding officers. Also see *Conditioned Reflex Therapy* by Salter, p. 10f.
121. As a fellow of the Royal College of Physicians, Dr. William Sargant first came to the United States in 1938 to work at Harvard and the Massachusetts General Hospital on a Rockefeller Foundation grant. Since then he has been a frequent

invited visitor to the United States. A former president of the section of psychiatry of the Royal Society of Medicine, he is in charge of the department of psychological medicine at one of London's oldest and most famous general teaching hospitals. *Atlantic Monthly*, July, 1964, p. 88-95, recently published one of his articles entitled, "Psychiatric Treatment."

122. *Outlines of Psychology*, Wilhelm Wundt, p. 162f. "... observed that each beat of a given tempo is followed by a rising nervous and muscular tension, on the part of the hearer, in anticipation of the beat to follow. With the succeeding beat the tension would drop and then immediately begin to rise again in anticipation of the next beat. He also observed that a slowing of the tempo, and abrupt halt, or an abrupt change of tempo caused a considerable increase in nervous tension." *Nature of Human Conflict*, A. R. Luria, p. 210, "We attempted to use automatic motor acts to produce this conflict by giving to the subject a definite speed of rhythmical motor reactions and then suddenly trying to change this rate when we gave a signal."
123. *Battle For The Mind*, William Sargant, p. 59.
124. *Experimental Basis For Neurotic Behavior*, W. Horsley Gantt, p. 8, 9. "If I have produced a process of excitation and now limit it with one of inhibition, this is trying on the animal; it begins to whine and bark and attempts to free itself from the stand. The only reason for this is that I have brought about a difficult balancing of the processes of excitation and inhibition. Let any one of us consider his own personal life and experiences and he will find many similar examples. If, for example, I am occupied with something, i.e., I am under the influence of a definite process of excitation—and if some one suddenly proposes to me to do another thing, it is unpleasant for me. For it means that I must inhibit the strong excitatory process in which I was engaged, and only after this can I start a new one. . ."
125. *op. cit.*, Sargant, p. 50.
126. Leonard Gilman, M.D., was formerly chief of the Psychiatric Section, Walter Reed General Hospital, and is a Diplomat of the American Board of Neurology and Psychiatry.
127. *Muscle and Your Emotions*, Gilman and Paperte, p. 30,31.
128. *The True Story of the Beatles*, Billy Shepherd, p. 70.
129. *Conditioned Reflex Therapy*, Andrew Salter, p. 28. "Hypnosis, word conditioning and emotional conditioning are thoroughly interwoven. They do not operate by different laws. They are aspects of the same laws. To understand those laws is to understand how to control human behavior." This statement unpacked contains the method for riot and revolution. The Beatles or the Mindbenders or whatever group they might be need only mass hypnotize millions of American youth; condition their emotions through their music and then give forth the word or words for riot and revolt. The consequences are imponderable.
130. *Saturday Evening Post*, August 8-15, 1964.
131. *Post*, p. 25.
132. *Post*, p. 28.
133. *Milwaukee Sentinel*, April 28, 1964.
134. *Communist Activities in the Milwaukee, Wisconsin, Area*, HCUA Report, March 28, 29, 1955, p. 657, 728, 770, 790, 796, 813. Many of these communists were in the UE Union; a union thrown out of the CIO in 1950 for being communist-dominated and controlled. Exhibit 9 states: "M. Michael Essin has been chief spokesman for all Communist causes in the Milwaukee area for several years past. As a lawyer he has defended practically every Communist cause and is the usual representative of any Communist in trouble with the law."
135. *Milwaukee Sentinel*, April 29, 1961.
136. *Seattle Post Intelligencer*, August 22, 1964, p. 8.
137. *Channel TV Magazine*, Week of Sept. 6-12, 1964. Purchased from Brown Rexall Drugs, 8th and Lincoln, Port Angeles, Washington.
138. See footnote 97 for part of the reason. Also footnote 93.
139. *American Institute of Hypnosis Journal*, Oct. 1963, p. 13 and *American Mercury*, Sept. 1961, p. 48. Hermine Elsele Brown, Director of Music Therapy Dept., New Jersey State Hospital, says that primitive rhythms are rarely good as they arouse basic instinct in the emotionally insecure person. Rock and roll has a direct bearing on delinquency since all delinquents are emotionally insecure.
140. *Hootenanny Song Book*, Irwin Silber and others, p. 12. "The other mainstream of musical tradition in America is, of course, African derived. Here stress is laid on rhythm, accent, beat, repetition and syncopation with the 'story line' often taking a back seat. Out of this milieu has developed the virtuoso folk guitarist so increasingly evident in today's folk scene. This virtuosity—I use the word advisedly—has begun to spill over into other areas of folk music." (See footnote 29)
141. *Hypnosis Journal*, *op. cit.*, p. 13. "Gundlach reported that tempo was by far the most important factor in arousing emotions in the listener, rhythm was second and last that melody range was the least significant."
141. *Reader's Digest*, Nov. 1964, p. 183. "In contrast, rock 'n' roll dulls the capacity for attention; the steady beat creates instead a kind of hypnotic monotony."
141. *Conditioned Reflex Therapy*, Andrew Salter, p. 26. "Hypnosis, word conditioning and emotional conditioning are thoroughly interwoven. They do not operate by

different laws. They are aspects of the same laws. To understand those laws is to understand how to control human behavior."

142. *American Mercury*, Sept. 1961, p. 47. "A broken meter in the treble, played over an insistently regular beat in the left hand, with gradually increasing rapidity almost to the point of frenzy . . . is capable of producing the identical disintegrating and almost hysterical effect on an organism; as if a person would try to rush madly in two directions at the same time." (See footnote 97)
143. *Young Folk Song Book*, Simon and Schuster, New York, 1963, p. 9. ". . . perhaps now the guitar could be mightier than the Bomb." Peter Seeger.
144. One reporter told this writer that the Nation of Israel has banned the Beatles. Reason, according to the reporter, was Israel's fear of "mass hysteria."
145. *Seattle Daily Times*, August 22, 1964—front page.
146. *American Mercury*, Sept. 1961, p. 49.
147. *Teen Magazine*, Sept. 1964, p. 84.
148. *Atlantic Monthly*, July 1964, p. 82. "The statistical facts about the incidence and the prevalence of mental illness have been so widely publicized in the last decade that they have been synthesized in a series of clichés: 'Half the hospital beds in the country are occupied by mental patients;' 'One person in ten is sufficiently sick mentally or emotionally to require professional help;' 'One family in three will at some time place one of its members in a mental hospital;' 'Mental illness is the country's number-one health problem.' Unfortunately, these are not exaggerations or slogans but the simple truth. At the present time there are 500,000 patients in mental hospitals throughout the country; possibly one million are under treatment in clinics or other outpatient facilities; and countless thousands who need psychiatric help are receiving no treatment of any kind."
149. *The American Journal of Orthopsychiatry*, "Demographic and Diagnostic Characteristics of Psychiatric Clinic Outpatients in the USA," 1961. Rosen, Bahn, Kramer, Vol. XXXIV, No. 3, April, 1964, distributed by the Health, Education and Welfare Department, p. 457.
150. J. Edgar Hoover states in his annual report on crime that delinquency is at an all time high. In his book *The Shock-up Generation*, Harrison E. Salisbury, *New York Times* correspondent, states that the one factor always present in the delinquent is "emotional insecurity." See footnote 97 for the relationship between "music" and emotions!
151. *Music, Its Secret Influence Through the Ages*, Cyril Scott, "Jazz music at its height very closely resembles the music of primitive savages. . . Its harsh ear-splitting percussion music inflamed, intoxicated, brutalized." Quoted in *American Mercury*, Sept. 1961, p. 45.
152. *Nature of Human Conflict*, A. R. Luria, p. 331, "The world literature of the last few decades has shown a marked tendency to accept the second point of view, supporting arguments that the destruction of human behavior only makes the individual revert backward through many generations, so that the affect returns to ancient phases of behaviour and the neurosis regresses toward an archaic stage of development."
153. *What is Hypnosis*, Andrew Salter, p. 80, "If we look at the world with our eyes wide open, the conclusion is inescapable. This is the half-century of mass conditioning. The psychological principles involved in the manipulation of a single mind have turned out to be just as true applied to the manipulation of hundreds of millions of minds." *Brainwashing*, Edward Hunter, p. 238, 285. See footnote 5.
154. See footnote 62.
155. See footnote 35.
156. See footnote 29.
157. *Guide to Subversive Organizations and Publications*, Dec. 1, 1961, p. 204
158. *The Worker*, March 9, 1965, p. 5
159. *Ibid.*, March 9, 1965, p. 7
160. *Chicago Tribune*, February 1, 1965, p. 2
161. *The Worker*, March 9, 1965, p. 7
162. *Selected Works of V. I. Lenin*, International Publishers, 1937, Vol. IX, p. 471
163. *How Music Expresses Ideas*, Sidney Finkelstein, International Publishers, Sept., 1952, p. 84
164. *H.C.U.A., Communism in the Metropolitan Music School*, April 9, 1957, p. 674.
165. *Music Since 1900*, Nicolas Slonimsky, 1937, p. 549-555.
166. *op. cit.*, Finkelstein, p. 118.
167. It has been brought to our attention that some television programs for children (usually in the morning) are using Young People's Records and Children's Record Guild records.
168. *The Conservative American*, Clarence Manion, p. 4, 197; *Collectivism Challenges Christianity*, Verne P. Kaub, p. 53, 56, 57. John Adams, a member of the committee appointed to draft the American "Declaration," was the only individual (aside from Benjamin Franklin) who made any suggestion as to the terminology to be used. He recalls in a letter written to Jefferson in 1813 that they had based their immortal document to a great extent on the tenets laid down in the Bible. He wrote: "The general principles on which the fathers achieved independence were the general principles of Christianity."



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